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relation between the architect and the mural painter; yet others with fundamental education in art and with the importance of culture. As Mr. Blashfield truly says mural painting is the most exacting form of painting and in this book he sets forth its real demands and genuine value, relating it with other forms of expression and dealing with it from the broad aspect of general accomplishment. Much material has been added to the original lectures, and the illustrations, which are numerous, have been carefully selected with the object of elucidating the text.

PERSONAL RECOLLECTIONS OF VINCENT VAN GOGH. BY ELIZABETH DU QUESNE VAN GOGH. Translated by Katherine S. Drier, with a foreword by Arthur B. Davies. Houghton, Mifflin Company, Boston, Publishers. Price $1.75.

But for the interest lately evinced in the works of the post-impressionists this book would certainly never have found its way into English. It is a sad tale—the story of a ship without a rudder—of one who saw as "through a glass darkly," and gropingly reached out for the finer and higher things in art and life. It is told with pathos and simple dignity, and it explains much which has been misunderstood and exaggerated through an inclination toward hysteria on the part of professed advocates of post-impressionism. A sadder human document would be hard to find.

THE PORTRAITS AND CARICATURES OF JAMES McNEILL WHISTLER. AN ICONOGRAPHY BY A. E. GALLATIN. John Lane Company, London and New York, Publishers. Price $3.00 net.

Mr. Gallatin has given us during the past few years several little books of choice reading among which this latest will not be counted the least. It is, however, something more than a fine morsel set aside for convenient and discriminating appreciation and delight, being an iconography assembled with the utmost care. In this work Mr. Gallatin has had the assistance of Mr. Charles L. Freer, Mr. Howard Mansfield, Mr. Edward G. Kennedy and a host of others. In the first division of this iconography eight self-portraits are listed as well as three drawings in chalk and five in pen and ink, eight in pencil, three etchings and two dry points. The second division of the catalogue comprises portraits of Whistler by various artists among whom may be mentioned Sir William Boxall—the artist, Mr. Gallatin tells us, who threatened to resign from the Royal Academy in 1872 if Whistler's now famous portrait of the painter's Mother was refused—by Fantin Latour, Walter Greaves, Thomas R. Way, Boldini and others. Section three records busts and plaques; section four caricatures, and section five photographs. There are twenty illustrations, two of which are reproductions hitherto unpublished.

JAPANESE FLOWER ARRANGEMENT, APPLIED TO WESTERN NEEDS. BY MARY AVERILL. John Lane Co., New York, Publishers. Price $1.50.

Miss Averill, the author of this little book, has made a study for years of the art of flower arrangement in Japan and writes upon the subject with authority and interest. The book contains numerous illustrations—drawings specially made for the purpose, and it will be found to have a definite bearing upon the art of design.

THE STUDIO YEAR BOOK OF DECORATIVE ART, 1913. John Lane Company, New York, Publishers. Price $3.00 net.

A review is given in this volume of the development of art in and for the home during the last year in England, Germany, Austria and Hungary. The English section is the largest and most comprehensive, embracing not only the decorative arts, but domestic architecture and landscape gardening; an interesting essay on the latter subject is contributed by Thomas H. Mawson. The illustrative matter constitutes the bulk of this work, and is well selected and significant. The book is bound in paper.